

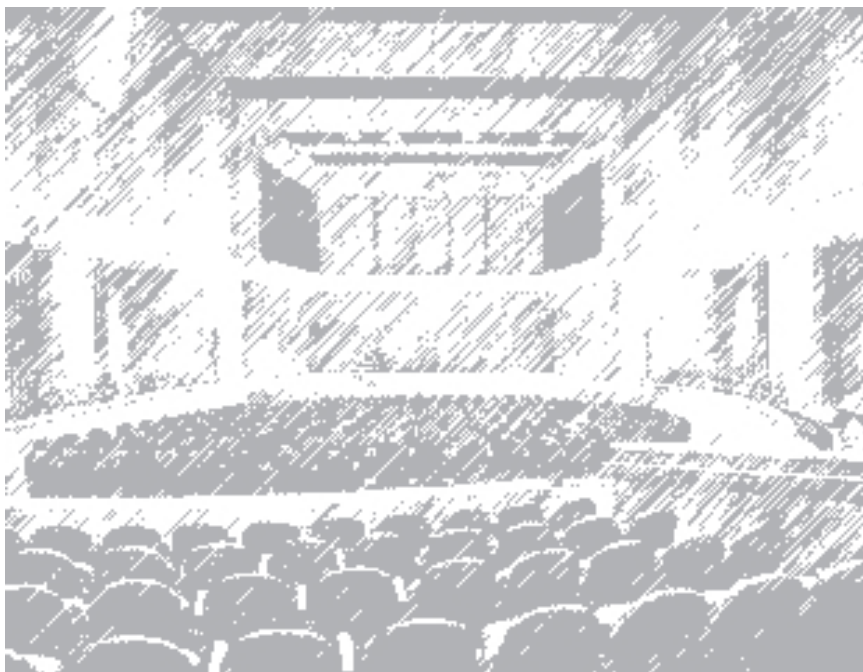
Kennesaw State University
School of Music



Senior Recital

Naarah Callender, mezzo-soprano

Brenda Brent, piano



Saturday, November 21, 2015

8:00 p.m.

Music Building Recital Hall

Forty-seventh Concert of the 2015-16 Concert Season

program

I.

GEORGE FRIDERIC HANDEL (1685-1759)

Alma mia

from *Floridante*

II.

JOHANNES BRAHMS (1833-1897)

Dein blaues Auge

Liebestreu

Mädchenlied

III.

GABRIEL FAURÉ (1845-1924)

Les Berceaux

En Sourdine

IV.

LEE HOIBY (1926-2011)

Lady of the Harbor

Two Songs of Innocence

I. The Lamb

II. The Shepherd

Where the Music Comes From

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Callender studies voice with Jana Young.

program notes

George Frideric Handel (1685-1759)

George Frederic Handel was born in Halle, Germany, to a barber-surgeon father. Handel was a student of the keyboard arts and spent his early education learning from composer Friedrich W. Zachow. A man of many musical talents, he was a law student at the University of Halle, the organist of a Cathedral in Halle, and a violinist of the Halle Opera Orchestra. *Alma mia* is an aria from Handel's opera seria, a noble and serious style of Italian opera, *Floridante*, composed on December 9th, 1721. In the opera, Floridante sings *Alma mia*, while disguised as a slave in attempt to find his love, Elvira, and escape with her at the end of Act II.

Johannes Brahms (1833-1897)

Johannes Brahms was born in Vienna, Austria, in 1833 to a musical father. At age seven, Brahms showed signs of great piano abilities. By age 14, Brahms was performing small venues in and around Hamburg, raising money to help his family while composing. Brahms spent many years composing light works that transcended across several musical concentrations. From string quartets, vocal pieces and choral works, Brahms composed music with an ability to reach a multitude of Western music listeners. It was not until 1876 that he completed and debuted his first symphony, *Symphony No. 1 in C minor*, for fear of being compared to the great composers before him and not reaching their level of success. His first symphony was in fact, great, and was labeled "Beethoven's 10th Symphony." After the release of the first symphony, Brahms began to spread across Europe.

Gabriel Fauré (1845-1924)

Gabriel Fauré, a French composer from Pamiers, France, was born in 1845. His musical talent began to show at a very early age and was accepted as a student by Swiss composer Louis Niedermeyer. He also became a student of Camille Saint-Saëns, through whom he became acquainted with the compositions of great composers such as Liszt and Wagner. Fauré was a composer of several different genres of music including chamber music, music for plays, and solo pieces for both instruments and voice. Fauré's solo vocal music contains elegance, challenging accompaniment, and lilting melody lines.

Lee Hoiby (1926-2011)

Lee Hoiby, an American composer of the modern era, was born in Madison, Wisconsin, in 1926. As a child, he showed such promise as a pianist and was a piano prodigy. He was highly influenced by the impressionistic music of the age. This influence is present in his art songs which frequently feature sections of bitonality between the piano and vocal lines. Much of Hoiby's inspiration is drawn from great composers of the past such as Franz Schubert. Over the course of his life, Hoiby composed pieces mainly for the vocal arts including oratorios, song cycles and choral works. He is most well known for his opera and other lyric theater works. Hoiby has contributed over 100 art songs. Several of these were performed by legendary singers such as Leontyne Price, who made these pieces popular to the public. Hoiby's art songs are introspective and emotional works that truly access the human experience and make it explicit.

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA
Director, KSU School of Music